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SOUNDTRACK!

— THE COLLECTOR'S QUARTERLY —



JOHN WILLIAMS

SOUNDTRACK!

The Collector's Quarterly

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A CONVERSATION WITH PHILIPPE SARDE

by Jean-Pierre Pecqueriaux

Translated by Daniel Mangodt

Philippe Sarde was born June 21, 1945, in Neuilly-sur-Seine. His mother was an opera singer. When he was still very young he enrolled at the Conservatoire de Paris, where he studied composition with Noël Gallon. He wrote some classical pieces which he now considers as being of little interest, and felt himself attracted by the idea of working for the cinema. In 1969 he met Claude Sautet, who gave him his first chance: *LES CHOSES DE LA VIE*. Since then he has worked on approximately 110 feature films.

Jean-Pierre Pecqueriaux: How do you choose a film: because of the screenplay, the subject or the director?

Philippe Sarde: The director is most important. He decides everything that will be done in a film. As far as I am concerned everything depends on the director, he is the prime mover -- though in some cases it can also be the producer. In the U.S.A. a producer can be as important as a director. Film-making is an adventure and I only agree to take part in this adventure if the people I am working with are dedicated. You have to make everybody happy: the producer, the director of the film, and especially yourself. After a certain period you become more and more assertive regarding the things you are able or not able to do. At this moment I wouldn't venture upon a project if I wasn't sure to give 100% of my talent.

JPP: You work a lot with Sautet, Lautner, Granier-Deferre. Do they understand the role of music in a film? Do they sometimes intervene in your work? Do they try to influence you to use a certain style?

PS: This happens with every director. The three you mentioned and, for example, Tavernier, Corneau... There are many good directors in France and each one has his own approach towards film music. I have my proper style, but I begin by trying to understand the style of the film and the approach of the director. A film composer's art is collaborative. When you compose music for a film like *LA GUERRE DU FEU*, *TESS* or *COUP DE TORCHON*, I would not expect the director to leave me completely on my own. You have to know what the director wants and form a team; and though music must correspond with the images, it can sometimes be used as

counterpoint, but it must complement the film.

JPP: Do you choose the scenes you have to score when you read the script, or when the picture is finished?

PS: That depends. Generally there are three ways to work:

1. When the screenplay is very important I discuss the score with the director, and I compose and record the score before shooting begins. I have often done this with Tavernier and Granier-Deferre.

2. Secondly I can watch the film when it's finished or nearly finished, and my inspiration comes from the images. This is the traditional way.

3. Finally, I can board the train half-way. After seeing some rushes I may be inspired to write the music while the film is being shot. The director attends the recording and edits the picture to the music. In my opinion, this way you obtain the best results.

JPP: So, your music has an important part in a film, it is no mere complement?

PS: Not any more. I have worked with people who considered music to be wallpaper, but I don't work with them any longer. Music must be an important element in a film, not a casual addition. Sometimes we must add it in order to hide little imperfections, but that's not my trade.

JPP: Do you always agree with the director's choice of the scenes to be scored, and does the director always agree with you about the musical approach you plan to take?

PS: If we agree to work together and we agree about the conception, the director is bound to like what I have composed. Since I don't use a weather cock, it may be necessary to change one or two things during the recording, but that also happens when shooting a scene. Musicians are like actors and it is almost fatal to change an interpretation even a little bit, but one must be vigilant, because the atmosphere of a scene can be completely altered by music. I have to follow the instructions of the director during the recording sessions, but there is room to discuss and alter: editing a film is something alive, it's not dead.

Normally everything will run smoothly, composer.

but there can be a different interpretation of playing or recording: all this means 50% of my music, even if I don't change a note of what I've written. The music can be played faster or slower -- film music is all atmosphere -- so changes may affect the atmosphere of several scenes. Consequently, sound editing, the choice of instruments, mixing, it's all part of the creation in the conception of a film. I work for the cinema, not against it. There are a lot of people who compose casually for films, but in my case film is a passion; not only watching films, but the whole business of the cinema fascinates me. Music is a way to absorb myself in everything which is my life. This kind of life suits me very well and I don't see why I should go and look elsewhere. I can easily write a symphony, a quatuor, etc. for the cinema. What's the use of composing it putting it in a drawer so that no-one can hear it?

JPP: Do you always follow the same writing process: you start with the story, the environment, or do you focus sometimes on the characters or the actors?

PS: Actors and actresses are of enormous importance. I don't write the same music for Catherine Deneuve or Isabelle Adjani, for Alain Delon or Yves Montand. That is a capital issue for me. The actor's face, their expressions, the way of photographing, all this is part of my conception of film music. I'm more than just a composer: I'm a *film*

JPP: In fact you are a music director.

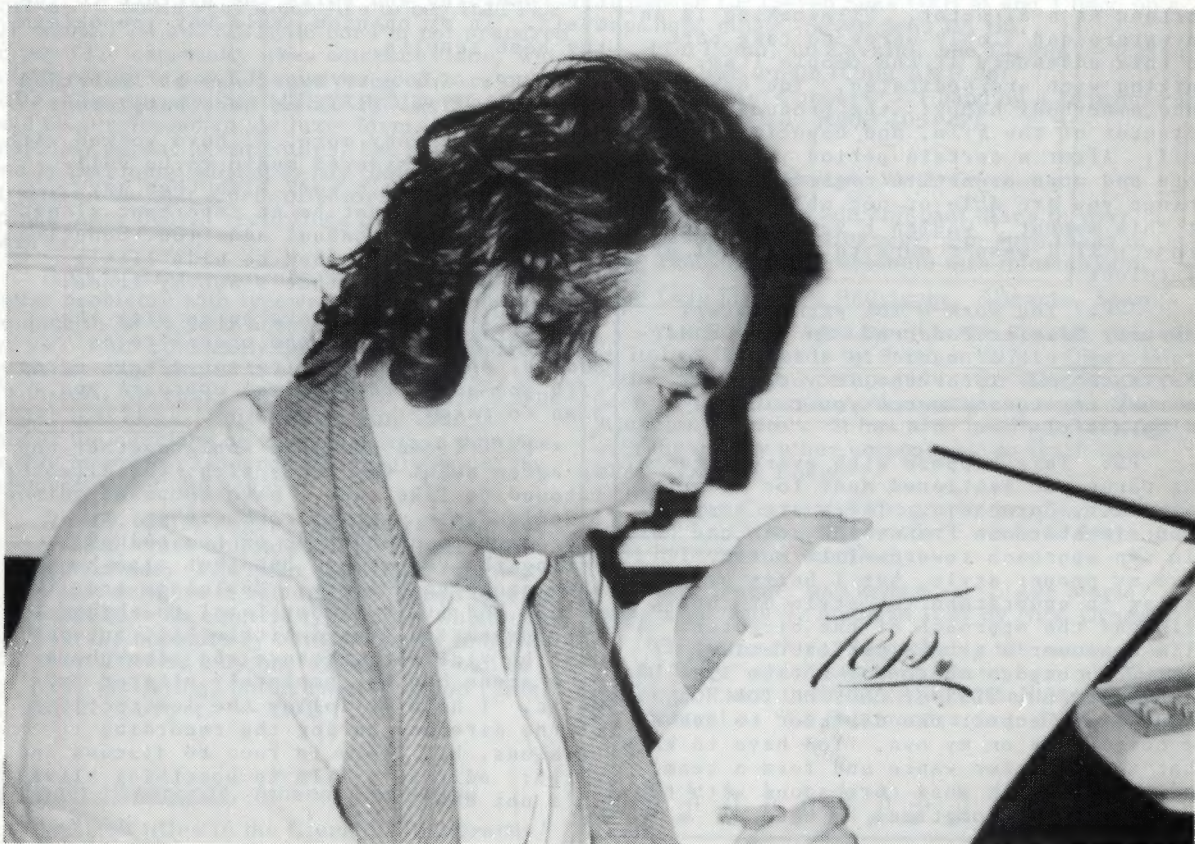
PS: Let's say I'm a sound director, a music director who composes his own music for a screenplay that already exists in images.

JPP: That's what Alain Corneau said about *LE CHOIX DES ARMES*...

PS: We work well with directors who feel that music is important. It cannot hide faults in a film.

JPP: Certain films contain a lot of music, others on the contrary contain only 2 or 3 themes. Is this a deliberate choice on your behalf, or sometimes just a question of time?

PS: No, it's a deliberate choice. The question of time never arises. If I don't have enough time to score a film, I won't do it. Sometimes a simple score demands as much time as a long one. Writing for 100 musicians is much more difficult than for a solo flute but sometimes it's difficult to find the necessary ideas for a total expression. In *LE REVE DU SINGE* a solo flue was playing from beginning to end. It was much more difficult to devise the several variations of this single theme written for flute, for a film that complex, than finding a musical expression for a large orchestra. Time doesn't really play a role in a situation like that. If you don't have the time to do it, you must be honest enough to say you can't and won't do it.



JPP: Has it ever happened that you have replaced someone at the last moment -- a sick composer, or someone whose score they didn't like? And, if so, for which picture?

PS: Maybe it has happened, but they have never told me the other composer's name.

JPP: Have you ever been replaced by another composer, or dismissed at the last moment?

PS: Never.

JPP: We have heard that you often compose your film scores before the movie is completed. *LE JUGE ET L'ASSASSIN* is one example. We wonder what discussions you have had with the director when writing such a score. Since the mood of this music (agitated strings, accordion, ballads) seems so appropriate to the story and setting, what advice did the director give you about the kind of music that would be needed? Also, did Arthur Honegger's music influence the main title of *LE JUGE*?

PS: The discussion between Bertrand Tavernier and me was very simple. We have worked together before and we dreamed up the style together: a mixture of ballads, accordion, etc. The accordion player had found an old accordion from 1890, which was rebuilt to give it the required sound and this was mixed with a quatuor.

If you analyse it, you'll find that the music is the history of the film. To me, they are character motifs: the accordion represents the popular side of certain people with regard to the assassin; the judge is represented by sumptuous strings (the quatuor) and also by Philippe Noiret's acting and physical appearance. The accordion plays a kind of desperate music, expressing the frame of mind of the assassin, played by Michel Galabru. Either Bertrand Tavernier or I made suggestions about the use of the instruments. I was inspired by the characters to produce a certain musical climate: so the music mirrors the three major characters.

As to the second part of your question: I like Arthur Honegger very much. I didn't listen to his music before doing *LE JUGE*, but I heard his music when I was five or six years old, so his oeuvre is part of my musical heritage. I consider this comparison a compliment.

JPP: Your relationship with Claude Sautet has given birth to some very different music scores. *LES CHOSES DE LA VIE* was your first one: a simple flute motif with an allegro later on in the score. Was all this music written after the film had been completed, or with prior knowledge of the story?

PS: The score was written after the movie was finished. It was my first film and I wrote the music one month before mixing began. I was called in at a very late stage as the director probably

thought it over very carefully before entrusting his film to a twenty-year-old unknown composer. In the picture there was a scene which was very difficult to stage: a car accident, without any sound and with 'invisible' music if I may say so. I was trying to create the impression of a void this car was travelling in during the accident. The rest of the music was thematic, so relatively easy to score, but the car accident had music throughout; we had a flute and violins, but also tried for some musical tricks which were almost impossible to create at the time (1970). Now this is very easily done.

JPP: Also, *UNE HISTOIRE SIMPLE*, using a simple quartet sound shifting between major and minor keys, catches the resourceful character of Romy Schneider in the film. I can understand how that could have been composed after reading the script. But there are other scenes: when the friend (Roger Pigaut), about to commit suicide, is walking through his impersonal place of business and the piano plays staccato notes over the legato strings: that kind of insightful music seems to suggest that you were composing for a finished film.

PS: Strangely, it's the only finished film by Sautet I have scored before seeing it. You have described perfectly well the mood of the theme, which shifts between major and minor. There is a quatuor of strings, but there is also a 70-piece orchestra which is hardly heard -- a kind of phantom orchestra! It sounds as if I had composed symphonic chamber music; we hear the quatuor for strings with a piano, some wood and brass and then there is an orchestra behind all this, like a mist: it all reflects the ambiguity of the character played by Romy Schneider.

As to the scene regarding Robert Pigaut's death, I scored this when the film was finished of course. It's music which obeys the laws of timing and editing, so it was done afterwards. Some music was written before, some during shooting. For example, I wrote the sentimental theme for Romy Schneider after I had seen a sequence with Romy when shooting began; that was enough for me to imagine the mood of this woman in the film.

JPP: When you write music before shooting begins, are you always satisfied with what you have written? Do you change the music very often?

PS: The music for *LE CHOIX DES ARMES* was recorded before Alain Corneau shot his picture, but I re-recorded two or three scenes once the film had been completed. I did two or three adjustments, re-recorded two or three pieces to better match the music with the images. I don't want to put the director in a strait-jacket so I re-score certain cues sometimes. In fact, I may make another version of the same music, because things have been changed during the shooting, or because the director asks me to. I have no rules, film scoring doesn't have them. You must put



forward a set of rules at the beginning, but once started you forget all about them to give way to the suggestions of the director or your own ideas.

Writing music in advance is sometimes very difficult, because you must have a very good notion about the evolution of a character, and also the director may not divulge all the secrets of his *mise-en-scène*. The final result may not match the film 100%. You have to adjust, but that doesn't bother me: I work with people I know, and even if I don't know them very well, after a period of time I begin to sense what they want.

I don't begin writing after just one visit with the director, but after several discussions. Before writing a theme for an actor, one must meet him. It's difficult to compose music for an actor you don't personally know. Writing music for a movie is writing music for characters -- it's the same as writing a song for a singer; you must have heard him before and be aware of his singing abilities. And if you know them, you'll write even better.

JPP: What you are looking for in the first place is a kind of understanding and complicity with the director?

PS: Of course. That's what they are also looking for. It's not easy to have such a dialogue. With certain directors you can't talk about music, you must discuss the film and the composer

must then transform the cinematic code into a musical one, but in any case we all talk about the same thing: emotions.

JPP: This means that the musical concept in films has changed over the years?

PS: To me, it has always been the same for 15 years. I don't know what the others do, nor how they work. It doesn't interest me, because writing film music is a solitary profession in every way: from conception to composition. There is no dialogue. There are no technical problems to overcome, such as camera operators may have with a new camera, a new film stock. Everyone is master of his own small artistic enterprise. There are no rules. I follow the rules everyone seems to use nowadays.

JPP: How much time do they give you to write a score? Do you happen to work on two films at the same time?

*PS: No, that's impossible. You can't work on several films at the same time. One movie at a time is tiring enough! I try to score a film in one to four months. It really depends upon the picture, the amount and the importance of the music, and the time I'm allotted. An American film takes more time. On Marshall Brickman's *LOVESICK* I began working in June, and I recorded the score with the New York Philharmonic in October: that means five months, six months even if you count mixing and everything else.*

(continued on page 7)

Motion Picture & Television Music Credits Annual 1983

COMPILED & EDITED BY RONALD L. BOHN

The 1983 Annual contains 1,256 feature film and hard-to-come-by TV credits, as well as recording information -- if any of the scores listed in this volume have been recorded anywhere, you'll find the reference number(s) here.

In addition, the Annual contains a special portfolio with 15 full-page composer photos, printed on glossy paper. Featured composers include Ennio Morricone, Georges Delerue, Davik Raksin, Leonard Rosenman, George Duning, Laurence Rosenthal, Francis Lai, etc.

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(continued from page 6 - Interview)

It was the same for LA GUERRE DU FEU, TESS and GHOST STORY. All the films done in America needed a lot of time and work. As a rule, a French film takes me between one and two months to score, sometimes six weeks or even fifteen days. It depends. If you need only one theme, it can be done in perhaps three weeks.

(End of Part I)

(Part II of David Kraft's conversation with Alex North did not reach us in time to have it translated for the French edition of Soundtrack! magazine.

It will be published in a later issue.
-- LVDV)



JOHN WILLIAMS and MARTYN CROSTHWAITE

Filmography/Discoigraphy

John Williams

by John De Moor, Daniel Mangoldt, Jean-Pierre Pecqueriaux and Naoki Yoshijima

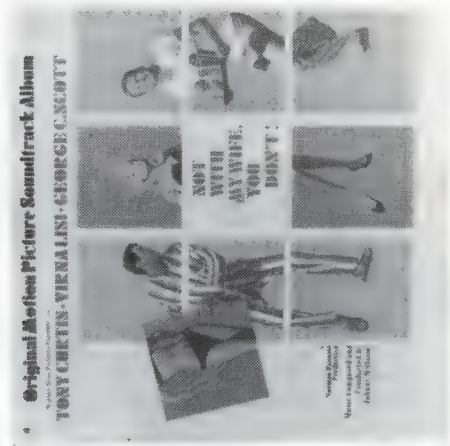
Additional research by John Caps, Francisco Duran and John Wright

DATE	TITLE	ADDITIONAL INFORMATION	DISCOGRAPHY
195?	Alcoa Presents	TV anthology (scored in collaboration with other composers).	-
1953/61	General Electric Theatre	TV drama anthology (scored in collaboration with others).	-
1956/59	Playhouse 90	TV drama anthology (scored in collaboration with others).	-
1957/59	M Squad	TV series. 3 themes only, conducted by Stanley Wilson.	US 33 RCA LSP 2062
		Very limited reissue:	SP 33 RCA PL 45929
		Scored in collaboration with other composers.	-
1957/65	Wagon Train	TV series, scored in collaboration with other composers.	-
		US album contains some unidentified cues by Williams:	US 33 Mercury MG 20502
		Note regarding the above series: Williams began scoring for television in 1958.	-
1959/61	Checkmate	TV series, scored in collaboration with other composers.	-
		All themes on the US album by Williams:	US 33 Columbia CS 8391
		All themes on the LP by Williams:	US 33 Contemporary S 7599
		-	US 33 Carlton (S) 126
1960	I Passed for White	Only 1 theme:	-
1960	Because They're Young	-	-
1961	The Secret Ways	-	-
1961	Stark Fear	-	-
1961	Bachelor Flat	Released in 1963. Working titles: "Brink of Love" and "The Hate Within".	-
1961/63	Fred Astaire Premiere Theatre	Only 1 theme:	US 33 RCA (S) 3491
1962	Diamond Head	TV anthology. Only 1 theme:	US 33 Decca DL 74481
		Title theme by Hugo Winterhalter.	US 33 Colpix (S) 440
		-	GB 33 Colpix PXL 440
1962	Flying Spikes	TV series, scored in collaboration with other composers.	-
1962/63	The Wide Country	TV series, scored in collaboration with others. 1 theme:	US 33 DECCA DL 74481
1962/?	The Virginian	TV series, scored in collaboration with other composers.	-
1963	Gidget Goes to Rome	The vocals were not composed by Williams.	-
1963/64	Kraft Suspense Theatre	TV anthology drama, scored in collaboration with others.	-
1964	Voyage to the Bottom of the Sea	TV series, scored in collaboration with other composers.	-

DATE	TITLE	ADDITIONAL INFORMATION	DISCOGRAPHY
1964	Nightmare in Chicago	Also known as "Once upon a Savage Night" (a telefilm for Kraft Suspense Theatre, in 2 segments).	-
1964	The Killers	Telefilm in the USA, shown as a feature film in Europe. French title: "A Bout Portant".	-
1964	John Goldfarb, Please Come Home	French title: "L'Encombrant Mr. John". Promo single: Only 1 theme on bootleg album:	US 45 TCF 558 ZTSP 91478
1964?	Big G	TV series, scored in collaboration with other composers.	US 33 Centurion CLP 1210
1964	None but the Brave	French title: "L'Île des Braves".	-
1964/67	Gilligan's Island	TV series, scored in collaboration with other composers.	-
1965	The Rare Breed	French title: "Rancho Bravo".	-
1965/67	Lost in Space	TV series, scored in collaboration with other composers.	-
1966	How to Steal a Million	French title: "Comment Voler un Million de Dollars".	US 33 20th C. Fox S 4183
		-	GB 33 Stateside SSL 10187
		-	JA 33 20th C. Fox SJET 8331
		-	JA 33 TCF CR 10027
1966	The Plainsman	Limited reissue:	US 33
1966	Penelope	French title: "Les Fusils du Far-West".	GB 33
1966	Not with My Wife, You Don't!	French title: "Les Plaisirs de Penelope".	JA 33
		French titles: "Surtout pas avec Ma Femme" and "Deux Minets pour Juliette".	JA 33 TCF CR 10027
1966/67	Time Tunnel	TV series, scored in collaboration with others. One theme:	US 33
1967	A Guide for the Married Man	French title: "Petit Guide pour Mari Volage". Promo 45:	GB 33
1967	Fitzwilly	GB title: "Fitzwilly Strikes Back".	JA 33
		Limited reissue	JA 33
1967	Valley of the Dolls	Adaptation and music direction only. Songs by André Previn. Academy Award Nomination. French title: "La Vallée des Poupées".	US 45 White Whale WW 251
		-	US 33 UAS 5173
		-	SP 33 U.A. 054 26 0491 1
		-	US 33 20th C. Fox S 4196
		-	GB 33 Stateside SSL 10228
		-	JA 33 20th C. Fox SJET 8034
		-	JA 45 20th C. Fox JET 1844
1968	Sergeant Ryker	Originally known as "The Case Against Paul Ryker", a telefilm made for Kraft Suspense Theatre in 1963, in two segments. Now released as a feature film in Europe. French title: "L'Odyssée d'un Sergent".	-
1967/71	Kraft Music Hall	TV series, scored in collaboration with other composers.	-
1968/70	Land of the Giants	TV series, scored in collaboration with Lionel Newman, etc.	-
1968	Heidi	Telefilm. Album contains music and dialogue: Emmy Award.	US 33 Ca pitol SKA 2995
1969	The Reivers	Academy Award nomination.	US 33
1969	Goodbye, Mr. Chips	French title: "Reivers".	US 33
1969	Daddy's Gone a-Hunting	Score by Leslie Bricusse. Music supervised and conducted by Williams.	GB 33
1969	Storia di una Donna	French title: "La Botte à Chat".	US 33
1970	Jane Eyre	In Italy. US/GB title: "The Story of a Woman". French title: "Histoire d'une Femme".	JA 45
		Telefilm, shown in the USA in 1971, released as a feature film in Europe in 1970. <u>Emmy Award.</u>	JA 45
		-	US 33 Ca pitol SW 749
		-	GB 33 EMI Ca pitol E ST 749
		-	JA 33 Ca pitol CP 80215
		-	JA 45 Ca pitol CR 2756
		-	JA 33 Ca pitol YL 3050
		-	GB 33 That's Ent. TER 1022

DATE	TITLE	ADDITIONAL INFORMATION	DISCOGRAPHY
1970	The Screaming Woman	Telefilm	-
1971	Fiddler on the Roof	Music by Jerry Bock, adapted and conducted by Williams. Academy Award, French title: "Un Violon sur le Toit".	US 33 UAS 10900 (2 LPs) FR 33 Pathé M. UAD 60011/2 JA 33 UA GXH 6026/7 (2 LPs) JA 45 UA FMS 1045 JA 33 UA GW 155/6 (2 LPs) JA 45 UA HIT 1952 US 33 RC 31 US 33 Philips 6514 186 JA 33 Philips 28 PC 42 US 33 Temple TLP 2001 US 33 Hemdale Music JW 1/2 US 33 C.I.F. 1002
1971	The Cowboys	Reissue: Reissue: Bootleg album (reissued twice so far) Overture conducted by Williams, on "Pops around the World" As above: Only 1 theme: (on bootleg album) Original (limited) issue: Bootleg "reissue": Academy Award nomination.	-
1972	Images	Academy Award nomination. Main title + vocal: Promo single with picture cover - 2 themes, including a vocal by Walther Matthau: Only 1 theme (a vocal by Carr' Burnett): Vocal on bootleg album: Music and lyrics by the Sherman brothers, adapted and conducted by Williams. Academy Award nomination. French title: "Le Privé", 1 theme on bootleg album: Theme performed by the Dave Grusin Trio (as above) 1 vocal on a Paul Williams album. French title: "Le Fantôme de Cat Dancing". Score by Williams + excerpts of music by Bach and Telemann. Vocal by John Da vison: French title: "La Chasse au Diplôme". Academy Award nomination.	-
1972	The Poseidon Adventure		US 33 Centurion CLP 1600 US 45 Philips 6000100
1972	Pete 'n Tillie		-
1973	Tom Sawyer		US 45 Decca 33050 US 45 Columbia 4 45765 US 33 Centurion CLP 1600 US 33 U.A. L.A. 057 F
1973	The Long Goodbye		-
1973	The Man who Loved Cat Dancing		US 33 Centurion CLP 1600 JA 45 Blune Note LNR 10461 US 33 A&M
1973	The Paper Chase		-
1973	Cinderella Liberty		US 45 20th C. Fox ... US 33 20th C. Fox ST 100 GB 33 Pye NSLP 28193 JA 33 FML TCF 23 NZ 33 Fox L 35069 JA 33 Casablanca 25SA 264
1974	The Cowboys	Reissue: TV series, derived from the feature film. Score by Harry Sukman, theme ("borrowed" from the film) by Williams.	-
1974	The Sugarland Express		-
1974	Conrack		-
1974	Earthquake	A reissue of the MCA album contained a "Sensurround" cue instead of the "Something for Remy" theme. The cassette version contains an additional selection (both USA only). French title: "Tremblement de Terre".	US 33 MCA 2081 GB 33 MCA MCF 2580 JA 33 MCA VIM 7218 FR 33 MCA 110066 SP 33 MCA Movieplay 530048 IT 33 MCA MAPS 7640 BE 33 MCA 4C062 95992 FR 33 Arabella Eurodisc MCA 204 880
		1 theme only:	FR 33 Ariola MCA 205 715
		1 theme only:	

DATE	TITLE	ADDITIONAL INFORMATION	DISCOGRAPHY
1974	The Towering Inferno	- Academy Award nomination. French title: "La Tour Infernale". - - - - - Only 1 theme: Only 1 theme: - - - - - - Academy Award . French title: "Les Dents de la Mer". - - - Reissue: - - Qua drophonic sound version: - - - Main theme also reprised on various albums.	JA 45 MCA D 1267 US 33 WB BS 2840 GB 33 WB 56102 JA 33 WB P 8553 W FR 33 WEA W.B. 56102 SP 33 WB Hispavox 321 80 JA 45 20th C.Fox FMS 1032 JA 33 WB P 6437 GB 33 WB K 26121 US 33 MCA 2088 FR 33 MCA 4C064 96945 JA 33 MCA 7165 IT 33 MAPS 8036 JA 45 MCA D 1289 FR 45 MCA 4C006 96946 US 33 MCA 2087 GB 33 MCA MCF 2716 FR 33 5C062 96662 MCA JA 33 MCA 7166 JA 33 MCA VIM 7274 SP 33 MCA Movieplay 2087 JA 33 MCA CD 4M 7004 US 45 MCA 220 JA 45 MCA D 1290 JA 45 MCA VIM 1024 FR 45 MCA 4C006 97077 - - -



To be completed in SCQ/15

SCRAPBOOK

CONTI SCORES CATCHY THEMES by Vernon Scott

Bill Conti is that rare composer-conductor, a musical superstar in both movies and television.

Conti, who eked out a living in piano bars in Rome 15 years ago, became one of Hollywood's highest paid musicians when "Gonna Fly Now" the ROCKY theme, put him on the musical map. You're hearing Conti's music when you tune in to CAGNEY & LACEY and other popular TV shows.

Conti, a slight, dark man of Italian extraction, is one of a handful of Hollywood composers whose name is familiar to moviegoers. Among others are such legendary music men as Hank Mancini, Elmer Bernstein, Leonard Rosenman, Jerry Goldsmith, John Williams and Lalo Schiffrin.

Unlike Mancini, Conti doesn't produce albums of his music. But he does conduct symphony orchestras around the country featuring the best of his compositions. He also makes occasional concert appearances in packed halls where his popular themes are noisily received by ticket-buyers.

The curious thing about Conti's work is the contrast between the demands of motion pictures and television. It's as if he had two separate careers. "For a television theme you have to have catchy music that holds the audience long enough so they won't reach for the dial to change channels," Conti said with a grin. "The theme is vital to the success of a show. It has to be effective very quickly. The first eight bars are critical because they lead up to the main title of the series. The whole theme lasts only a

minute, so you squeeze a lot into a short space.

"When you're writing for movies it isn't really necessary to come up with a grabber. There's no urgency to movie scores. The customer pays his \$5 and is not going to get up and leave if he doesn't like the opening music and credits.

"There's more pressure in TV for two good reasons -- time and money. If you have five days to write the music for a show, you're fortunate. It's stream-of-consciousness formula writing. You're lucky if they give you a kazoo and three forks for instruments.

"In movies, the contract calls for six weeks and a full orchestra. Of course you write a lot more music for features. I just returned from Australia where I scored THE COOLONGATTA GOLD, which needed 75 minutes of music. It took me two weeks to record it."

By contrast, Conti took only three hours to record the score for ROCKY. Because he was paid a relative pittance for his first ROCKY score, from which his musicians had to be paid, Conti rushed through the recording session to keep himself from going into the red.

As is the case with most composers, Conti is never sure what will capture public fancy. He reads a script, sees individual scenes of a film or an entire work print and then applies his music to the action and dialogue.

Conti is convinced that today's best serious music is being written for films and TV. "They are the mass media," he explained. "That's where the money is and the best composers are found."

Essex County Newspapers, December 3, 1984
(clipping sent in by George Mileon)

TRADE MARKET

Disques neufs musique de films à revendre: une seule écoute pour enregistrement. (Mint records for sale, have been played only once in order to tape them).

J. Pol Payen, Avenue Hollevoet, 1020 Bruxelles, Belgium

As I am a completist in collecting Morricone items I'm still looking for many common and deleted records, especially singles. My want/trade list will be sent on request. Especially contacts wanted in West-Germany, France and Spain, and non-European countries.
René Hogguer, P.O. Box 1710, 1200 BS Hilversum, The Netherlands

For trade: The Scalphunters (It), Legend of the 7 Golden Vampires, 3 Siècles d'orgue et trom-

pette (Delerue), Solimano il Conquistadore (2 LPs), Judgment at Nuremberg (Sonopresse), Herrmann box (3 LPs), J'ai Tué Raspoutine (It), Lost Continent (J), Maison du Toutou (Lai), Topkapi, Violette Nozière, Dragonslayer, le Juge et l'Assassin, Violette et François, EPs + 45's. Gilles Ferrero, 128 Avenue Berthelot, 69007 Lyon, France

Wanted: Breakheart Pass, Barabrella, Lolita, Wild Rovers.

For trade: La Califfa, The Revengers, The Mercenary, and others.
Stefan Bierfreund, Alb.-Schweitzer-Str. 52, 2400 Lübeck 1, West-Germany (tel. (0)451-68498

This is a free service available to subscribers (excluding dealers). Keep entries short, please.

Deadline!

Academy Award nominations for Best Score went to *THE RIVER* and *INDIANA JONES AND THE TEMPLE OF DOOM* (Williams), *THE NATURAL* (Randy Newman), *UNDER THE VOLCANO* (North) and *PASSAGE TO INDIA* (Jarre). The Oscar went inevitably to Jarre.

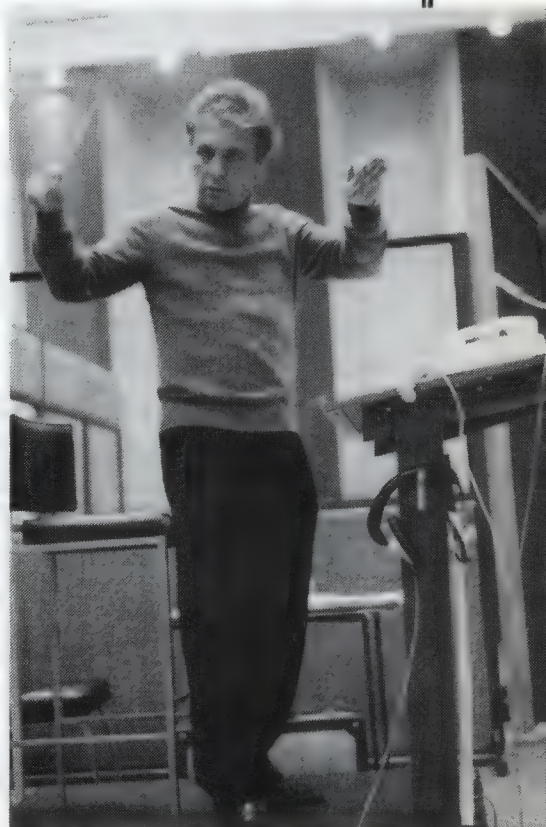
The new digital recording of Sir William Walton's "Music for Shakespearean Films" on Angel DS-38088 contains the first recording of a 13-minute orchestral poem from *HAMLET* (1947). "Hamlet and Ophelia" was prepared for concert use by Muir Mathieson concurrently with the funeral march from Olivier's film.

In January Charles Gerhardt and the Royal Philharmonic digitally recorded "Music of Lee Holdridge" for Varese Sarabande. George Korngold produced. There is no release date set yet, although it should be out by fall. The album features an expanded, reorchestrated main title from *SPLASH*, the first recording of 2 pieces for strings from *JONATHAN LIVINGSTON SEAGULL* plus selections from the TV production of *EAST OF EDEN* as well as *GOING HOME* and the National Geographic special on whales.

Varese has a forthcoming release from Australia featuring music of Franz Waxman (STV 81238) including selections from *BRIDE OF FRANKENSTEIN*, *TARAS BULBA*, *MR. ROBERTS* and *THE HORN BLOWS AT MIDNIGHT*. It is a recent recording and in stereo. The long-awaited Hitchcock and Rozsa albums mentioned in previous columns should be out by June. Because of technical difficulties, Korngold's *Sinfonietta* will be delayed until fall. The fifth volume of music from *TWILIGHT ZONE* should be out by June (STV 81205). It contains the alternate main title #2 and alternate end title #2 by Herrmann, "The Passerby" (Fred Steiner), "Dust" (Goldsmith), "The Trouble with Templeton" (Jeff Alexander) and "I Sing the Body Electric" (Van Cleave). Varese will also release compact discs (with remastered, equalized and punched-up sound) of *SUPERGIRL*, *MAN FROM SNOWY RIVER*, *ESCAPE FROM NEW YORK*, *YEAR OF LIVING DANGEROUSLY*, *WITNESS*, *RUNAWAY BRAINSTORM*, *STARMAN* and *WAVELENGTH*. The *TWILIGHT ZONE* CD will be an anthology comprising selections from all 5 volumes. There will also be a CD for *THE SEVENTH VOYAGE OF SINBAD* (no longer available on LP) that will include a symphonic suite from *NORTH BY NORTHWEST* as well. As a rule, CDs will appear 6 weeks after an album's release.

Recently scored & forthcoming assignments: *KING david* (Carl Davis), *WALLENBERG: A HERO'S STORY* (Ernest Gold, for TV), *MARIA WARD* (Elmer Bernstein, a West-German film), *MAD MAX III* (Jarre), *EXPLORERS* and *CHINA-TOWN II* (Goldsmith), *CLAN OF THE CAVEMAN* (John Scott), *MESMERIZED*, *TOUCH AND GO*, *AMOS* (television) and *AGNES OF GOD* (feature film version) -- all by Delerue, *VINGT MILLIONS D'ANNEES APRES* and *LE COWBOY* and *L'ETE PROCHAIN* (Sarde), *GINGER AND FRED* (Nicola Piovani), *RAMBO II* (Goldsmith again).

John Scott will appear alongside John Williams at the (revived!) Filmharmonic on November 16.



David P. James

Record Reviews

RECORD RATINGS

- ● ● excellent
- ● good
- mediocre
- * worthless

SEVEN SAMURAI / RASHOMON ● ● ●

Varese Sarabande STV 81142 (U.S.A.)

A welcome album indeed. Two of Kurosawa's best films, bot scored by Fumio Hayasaka (miscredited as "Hayazaka" on the album itself), now distilled for disc. Both scores are arranged in suite form.

Rashomon opens with harsh chords, very Leonard Rosenmanish, though the music develops into a more reflective sort of barrenness than Rosenman is generally capable of. After a few minutes of this, the music is interrupted by Ravel's Bolero, as adapted by Hayasaka. Bolero takes up most of this side; I'm not sure exactly how much music was written for RASHOMON, but less than 10 minutes of original score is represented here. In any case, the Ravel piece is a fine exercise, growing ever more intense in its repetitions and slight orchestral mountings. However, Hayasaka skirts around the theme with flute and strings in a maddening fashion, never quite using the whole theme; where Ravel created something akin to power with his musical vision, Hayasaka's adaptation grows exhausting, and I was happy to hear it end, though I felt a trifle cheated: shouldn't another Hayasaka score for Kurosawa be used instead? Still, I forgot these objections when the end title swept me up, a desolate, hopelessly sad lament that slowly grows into almost a march, with shouting brass that bring the side to a smashing conclusion (and, I think, influenced Ikuma Dan's end title for SEKAI DAISENSO - THE LAST WAR).

SEVEN SAMURAI is even better, beginning with an obsessive drum beat that varies only slightly from bar to bar. Not much of it is used; the main title ran for several minutes with only this unvarying percussive theme behind it. The treatment of this short piece is my only quibble with Side Two; I've seen SEVEN SAMURAI four times, and I'm positive that the opening theme was slower, and certainly more atmospheric. The film version sounded endless and feral; the disc version sounds almost military, and effective only inasmuch as it has a nice beat. (The tapes Varese used were of a Japanese re-recording, produced under license).

But the engaging, sparsely instrumented march that follows makes up for that small transgression. It follows the villagers as they search the towns for samurai who will aid them against

vicious brigands, and later merges into a brash theme for the Toshiro Mifune character they encounter, played by solo clarinet whooping away to a mambo beat. This same theme reappears often throughout the three and a half hour film, though never again in this arrangement -- always as a lonely brass theme; it signifies not only Mifune, but the other 6 samurai as well.

Hayasaka wrote very few themes for SEVEN SAMURAI, and only one is annoying on disc: the silly-sounding male chorus, which is positively intrusive here (I don't remember it being used quite as absurdly in the movie). His other themes he used in many configurations, many moods; the (supposedly) ominous brigand theme is turned right around for a cheerful minute or two, followed by purposefully Western-sounding comedy music for a humorous duel between Mifune and a temperamental horse. Then the brigand theme resurfaces in all its rhythmic, menacing glory, as Mifune pursues the leader of the bandits, and is brought to a full-stop with the heroic samurai theme played at top volume.

-- G.M. Tucker

A PASSAGE TO INDIA ● ●

Capitol SV 12389 (U.S.A.)

For each of David Lean's 3 last epics, he had hired his friend and co-conspirator Maurice Jarre to do the music. They were films of such size and visual dazzlements that it is almost impossible to say what contribution music made to their overall effect. The incessant drum-beating in LAWRENCE OF ARABIA, that whining, nasal tune in DR. ZHIVAGO, and those overwrought harps in RYAN'S DAUGHTER seem naive and foolish musical ideas indeed if taken on their own, yet they form a significant part of generally favorable memories of those important films.

A PASSAGE TO INDIA is intentionally a film of smaller scope, which derives its interest chiefly from the Englishman's (Lean's) view of the peculiar but persuasive charms of the Indian people. Reportedly, though, Lean asked that there be little use made of the traditional sitar music in the score and so Jarre obeyed. It is



hard to tell what culture is being evoked by his broken-metered ironic harmonies -- the only thing that is plain to me is that it works very well with its film. The opening music nearly duplicates Jarre's score to a previous picture called *UNA STAGIONE ALL'INFERNO* (aka *A SEASON IN HELL*) but, wrapped in Lean's world (moonlight on the Ganges and all), we don't much care. Even Jarre's obligatory marches for the British Raj are quite satisfying.

He is still a bizarre composer (his ignorance of modulation appears all through the *ZHIVAGO* music), but he seems to have been in a fairly clear and clever musical frame of mind here on his passage through India. Some of this music is as charming as the people it portrays.

-- John Caps

A SECOND OPINION

This is the fourth Maurice Jarre score for a David Lean film and by far the most restrained and intimate. There is not much here in the way of thematic material, the score being built around 2 themes -- "Adela" and the "Main Title" which is associated with the idea of travelling, of being on a safari. However, the variations and different arrangements help keep these themes fresh and new. The album is very accessible with there being only 2 tracks of 'mood' music: "The Marabar Caves" and "Climbing to the Caves".

There are 6 cuts a side, with very brief pauses between each, giving almost the effect of a continuous suite. Some tracks have been rearranged and edited (e.g. "Expectations", using music from a completely different parts of the film) to make the tracks decent lengths rather than a collection of very short cues so prevalent on soundtrack albums, although for a large-scale film the main titles are surprisingly short when compared to pictures like *SUPERMAN*. The Main Title introduces the 2 themes.

What David Lean film would be complete without a stirring march? We are not to be disappointed here with "The Bombay March" (although on the album it is very well played by the Royal Philharmonic Orchestra, for the film they were asked to play it very badly to reproduce the sound of a typical Indian military band!).

"The Temple" is the longest track introduced by the bicycle ride (travelling theme) and followed by a sensuous version of Adela's theme accompanying scenes of erotic statues. In this section 3 women's voices were used in recording, but they are barely discernible here. The track ends with savage percussion music for the monkey attack, with high-pitched sweeps from the Ondes Martenot. The main feature of the score is the use of 2 Ondes Martenot, a much-favored instrument by Jarre, but given much more solo prominence in this score. Side one ends with the highlight of the LP, "Chandrapore", a traditional symphonic version of the Adela theme played very slowly with shimmering strings and confident brass building up to a powerful ending.

Side two opens with the almost dance band arrangement of Adela's theme; Ondes Martenot again feature here as solo instruments. The rest of the side features reprises and variations of the themes, plus the majestic music for the scenes and views of the Himalayas -- "Kashmir".

Again the end credits are short, without giving credit to everyone from the producer to tea boy (a nice change) reprising the 'twenties' Adela's theme.

The score perhaps does not have such strong and memorable themes as *LAWRENCE OF ARABIA*, but overall it ranks as one of Jarre's finest. The R.P.O. throughout play well with the brass section sounding particularly fine and very restrained use of ethnic Indian instruments. The digital recording shows everything off to best effect, although the Capitol pressing is poor and full of irritating little noises. There is an amazing mistake on the front sleeve, with the cover photo having been reversed from the actual scene depicted and from the poster and all the press advertising! Sleeve notes by Christopher Palmer are as usual informative, with the storyline for each album track.

-- James Fitzpatrick

MISTRAL'S DAUGHTER

Carrère SZ 39902 (U.S.A.)

Vladimir Cosma makes his American soundtrack debut with this rich symphonic score to the television mini-series, *MISTRAL'S DAUGHTER* (known in Europe as *L'AMOUR EN HERITAGE*). This is not a memorable work by any means, but unabashed romantic underscores like this are very rare these days, so it's a pity that the music isn't better. There's not much originality or range to *MISTRAL'S*. It's heavy on strings with a yearning, nostalgic quality to it. But within the limitations this work sets for itself, it's pretty fair. However, you'd think Cosma would avoid clichés like the accordion-based "oh-so-Paris", "Flower Market" or the Charleston-themed "Surrealist Ball". Much more interesting are the Renaissance flavored "La Tourelle", "La Rue Hébraïque" with its poignant clarinet solo and the lovely main theme with its strong Gallic aura.

This score won't set the film music world on fire (Cosma is not Sarde) and I wouldn't want a steady diet of it, but an occasional dose can be quite harmless.

-- Thom Santiago

SUPERGIRL

Varese Sarabande STV 81231 (U.S.A.)



This film sequel by Jeannot Szwarc flew so fast in-and-out of the public eye that it seems to have left only this record album behind to show that it existed at all. An unnecessary project from the start, it seems to have served Jerry Goldsmith no good purpose either. His music, well-performed on this National Philharmonic recording, is mostly functional in nature -- repetitious and empty. It's very 'busy' music, full of ear-splitting brass and some abortive electronic effects from the rear of the orchestra.

His main theme seems a virtual inversion of his theme from STAR TREK and his snippet from ALEXANDER NEVSKY seems an empty joke. One track on the LP is magical though: "First Flight" is astonishingly well-scored and, using the secondary theme of the score, soars beyond the reach of the rest of the album or the film. "A new School" is one other interesting cut on the LP. But why Goldsmith spent even the few afternoons it took to write this music is the question in my mind... -- John Caps

MYSTERIOUS ISLAND

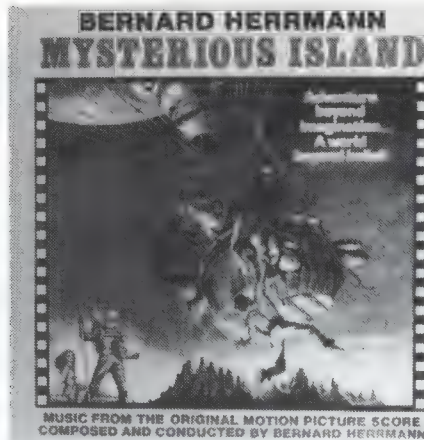
Cloud Nine CN 4002 (Great Britain)

Soundtrack collectors have been fairly inundated with "limited collectors issues" recently. The expression is in danger of acquiring a dubious reputation, as more and more record companies have cashed in on this lucrative field -- often charging exorbitant prices for music of doubtful quality on the grounds of scarcity value alone. At least this particular recording can legitimately claim to be of immense interest, despite the poor quality mono sound. Bernard Herrmann's reputation as one of the greatest exponents of the art of film music is such that a recommendation is scarcely necessary. The quality of the music speaks for itself and as far as the price of the album is concerned, one can but speculate on the reason for the last-minute drastic price cut (in London it originally cost £20).

Herrmann recorded a few excerpts from MYSTERIOUS ISLAND for Decca 10 years ago but the selections chosen were not typical of the overall mood of the score. Most emphasis was placed on the music used to describe the scenes involving Ray Harryhausen's animated models. Nevertheless it's interesting to compare those extracts with this, the original music tracks, the latter possessing a much faster tempo and utilising what sounds like a much larger orchestra.

MYSTERIOUS ISLAND is certainly a major score, superior to much of Herrmann's later works where his music was cheapened by being associated with too many second-rate horror movies. However, it does not approach the quality or inventiveness of his other fantasy scores composed around the same period, such as THE SEVENTH VOYAGE OF SINBAD or JOURNEY TO THE CENTER OF THE EARTH. Herrmann may well have begun to grow tired of the genre as he was to compose only one more -- JASON AND THE ARGONAUTS -- and subsequently turned down similar offers.

Although MYSTERIOUS ISLAND includes a number of examples of Herrmann's liking for unusual combinations of instruments, the majority of the score utilises the full resources of the orchestra to achieve a portentous and, at times, bombastic effect. The composer seems to have taken the word "mysterious" as his starting point



for much of the music has an ominous, brooding intensity. The thunderous music of the "Prelude" with its clashing cymbals suitably illustrates a wild, storm-filled night and contains the dominant 'theme' of the score. This leads straight in to the brutal brass and percussion of "Civil War" recalling similar martial music from BATTLE OF NERETVA. We are then plunged into the fury of "Escape to the Clouds" which, at over 7 minutes, is simply too long as it becomes very repetitive. After the histrionics of these early cuts, the calm of "The Island" comes as welcome relief. This is Herrmann in his finest VERTIGO style. Strings and harp predominate in tranquil impressionist mood. His penchant for low woodwind is evident in "The Granite House" and "The Grotto", two more excellent mood pieces. The music used to describe the tentacled creature "The Cephelopod" is the most unsatisfying of the selections, as the repetitiveness and low orchestral registers make for an unpleasant sound -- similar in fact to Herrmann's octopus music in the 1953 film BENEATH THE 12-MILE REEF. The final reprises the powerful main theme and ends with a surprising abruptness -- such an effect was not uncommon for Herrmann -- but the lack of a theatrical coda, which tends to leave the score suspended in mid-air, is something of a disappointment.

The record is lavishly presented, although a more formal front sleeve would be preferable to the garish material reproduced here. Also, the inside notes would have done better to have concentrated on descriptions of the music rather than detailing the story of the film. Apart from these grumbles this is a most worthwhile record and hopefully will be the first of many such issues.

-- Doug Raynes

CAL

Mercury 822-769-1 (U.S.A.)

Mark Knopfler's canny combination of guitar, synthesizer, and gallic instruments (such as tin whistle and uilleann pipes) produced a modestly winning score to Bill Forsyth's Scottish film LOCAL HERO (1981). He returns here under an Irish setting to similarly score this small tale of a working class bloke starring John Lynch and the great Helen Mirren.

Again, on screen and on disc, the mellow, friendly, vaguely lonely sound cuts through to the heart of things -- some simple truth or other that we would otherwise get only by standing out on a

wide field (an experience Knopfler frequently seems to be recommending in his music). As a genre, his music is a kind of gallic folk/rock -- soft, blue sounds, all of one color but, as a record album, full of nice shadings.

-- John Caps

RUNAWAY ● ● ●

Varese Sarabande STV 81234 (U.S.A.)

Jerry Goldsmith and Michael Crichton are reunited for the first time since *THE GREAT TRAIN ROBBERY* in 1979, and it has been more than worth the wait. *RUNAWAY* is Goldsmith's first all-synthesizer score, and it is outstanding. Years of electronic experimentation have finally paid off; after using synthesizer in nearly all his scores since 1981, he has found the right project -- a futuristic high-tech adventure -- to show off all he's learned and a few new tricks besides.

The 'Main Title' springs to life, and the first thing that hits home is the fact that Jerry Goldsmith isn't falling into the trap of synthesizer scoring which engulfs so many: he's not relying on all the charming effects machines are capable of, he's making music. Few other composers have learned this lesson, Maurice Jarre has, Isao Tomita has; John Carpenter learned it with *THE FOG* but has applied it only rarely since. In the cuts that follow, Goldsmith dazzles the listener with strange-sounding chase music ("Lockons" is the best of these), ethereal quiet-time music ("She Went Home"), hugely tense music ("Crazed Robot"), and closes the album with an end title that encapsulates all these styles with his usual inimitable élan, dominated at first by a solo piano, the effect of which is difficult to describe; one feels done at last with a long journey, and exuberantly tired out from it.

Remembering previous Goldsmith/Crichton triumphs, I will certainly look out for *RUNAWAY* in the video stores in future. The album was not released until after the film bombed in New York, and I was never compelled to go see it; but the album tells its own story, perhaps different from the film, perhaps not. The only director with whom Goldsmith meshes better than Crichton has been Schaffner (and when will they work together next?); their collaborations match delightfully well.

RUNAWAY is more than Goldsmith's best score for 1984: it is the best synthesizer score I've ever heard (and performed by Goldsmith himself!). My faith in his creativity thus reaffirmed, I eagerly await *BABY* and *LEGEND*.

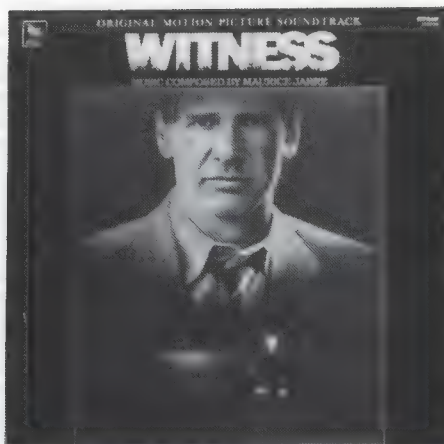
-- G. M. Tucker

WITNESS ● ● ●

Varese Sarabande STV 81237 (U.S.A.)

Maurice Jarre's latest creation for Peter Weir, *WITNESS*, is the best of his recent synthesizer scores (*DREAMSCAPE*, *YEAR OF LIVING DANGEROUSLY*). Although the film itself is ultimately unsatisfying, Jarre concocts an alternately dreamy (nightmarish?) and hostile aura for this unusual thriller.

The eerie but lovely main title sets the tone for the film score. An ethereal funeral march (the Amish farmers are burying one of



their members) which accompanies this scene is quite pleasant to the ear, unlike so many cacophonous electronic underscoring.

However, although this is a superior synthesizer score, I question the variety this type of music can provide a film. The "Building the Barn" cue is a case in point. It's actually a rather pretty melody, but the sequence is marred by the sluggishness of the monotonous synthesizer sound when a livelier string sound, let's say, would have been more effective. When the electronic stuff works, like the rhythmic action cue "Beginning of the End", it justifies its use. I don't want to detract from Jarre's considerable accomplishments in this picture, but perhaps a combination of electronic and conventional instrumentation would have served the film better.

-- Thom Santiago

THE BOSTONIANS ● ● ●

Audiotrax ATXLP 02 (Great Britain)

The music for this story of a nineteenth century love triangle is a pleasant comingling of classical selections and original cues by Richard Robbins. However, the snatches of original music are often extremely short (some as short as 25 or 45 seconds), and comprise considerably less than half of the album's playing time.

Mr. Robbins' contributions to this album can be broken down into three basic categories:

a hymnlike organ motif for the faith healing meetings, which is reprised in the form of a brass chorale later in the album, only to be obscured beneath the fireworks sound effects from the Fourth of July sequence it accompanies;

"The Bostonians" theme, an odd piece with a strangely Elizabethan flavor to it (similar to Delerue's *ANNE OF A THOUSAND DAYS*), but incorporating a gypsy-like violin line!

Several short cues written in chamber music style to suggest period music of Colonial Boston, which are given a softer edge through Mr. Robbins' style that manages to capture the subtle elegance of the film and its characters. The best of these is "Summer Days at Marmion", which is a beautiful dialogue between solo clarinet and solo flute over a background of guitar arpeggios and strings.

In general, a relatively even mood is sustained

throughout the album's original and classical selections and provides pleasant listening.

-- Jim Doherty

THE LAST STARFIGHTER

Southern Cross SCRS 1007 (U.S.A.)

Craig Safan is a composer one hears little about, and I for one did not expect much from his score to THE LAST STARFIGHTER, a film which despite some original twists here and there never rises above the level of routine space opera. He claims to have been inspired by this movie, and it's quite apparent that he was. It is his score that helps make the film occasionally moving, even though the characters are not as well thought-out as the music; it is dominated by one single fanfarish theme, the main overture, which is (like most of the score) in line with the Goldsmith/Williams school of big orchestra heroics. Even Centauri's Theme as heard in "The Planet of Rylos" sounds like the comic tentativeness of Williams' R2D2/C3PO and Jawa music from STAR WARS. Rather than composing separate Love Theme which could then be integrated into the Overture in the End Title, the Overture is the Love Theme -- just played with more sensitivity. This works quite well, because though Alex's girlfriend spends the entire film on Earth while he fights the villains, they are bound together in the storyline. Alex is a young man whose life becomes an adventure, and Maggie is an equal part of that adventure. Safan's Love Theme is quite moving, because it so successfully delves into the psychology of the two characters, their innate goodness and hopes for a better life beyond the trailer park in which they live.

The battle scenes are, like the rest of the score, unoriginal but still effective. It is very gratifying to hear a composer take such a relatively unnoteworthy film so seriously. The score has no empty, pompous big-orchestra blatherings, and its strength is its humanity. As Safan writes, "The challenge was to compose music that was not only exciting space opera but also truly of the heart." This he has done, though with few surprises.

Unfortunately, Southern Cross's album is sequenced out of order (the effective "Into the Starscape", where Alex returns with his spaceship to take Maggie back with him is the third cut on the first side). The record instead concludes with the quieter "Centauri Dies" when it should've ended with a more rousing slam-bang (like "Into the Starscape"). Also objectionable is the inclusion of two mediocre gum-snapping teenybopper songs composed by Safan (probably heard on a radio in the film). Two more cuts of the score would've been infinitely preferable, even at the expense of making the album repetitive.

-- Steven J. Lehti

DJANGO

Intermezzo IMGM 002 (Italy)

I LUNGHI GIORNI DELLA VENDETTA

SARTANA...

Intermezzo IMGM 003 (Italy)

LA MONACA DI MONZA

UN BELLISSIMO NOVEMBRE

Intermezzo IMGM 001 (Italy)

The cover reproduced here doesn't really

do justice to the superb artwork (by Serafini) or the pleasing overall design of the 3 record album covers. As two of these discs feature one score per side, there was no space on the record jackets to list the separate tracks. Sergio Bassetti has forestalled our criticism by inserting an extra sheet with each film's credits into these record sleeves, but if you want to know how many tracks there are on each side, what they're called and how long they last, you'll have to turn to the LPs themselves. Hopefully this oversight can be remedied by the time the next releases are out, for example by devoting less space to the film credits and more attention to the music itself -- which is, after all, our major concern.

DJANGO is not your typical spaghetti western score with tinkling spurs and the cracking of a horse-whip in the background. Instead, Luis Bacalov has gone for a Mexican flavor, with selections drenched in a festive atmosphere -- it's fiesta time in "El Pajarito", "Corrido" and "Vals de Juana Ymena". The "Preludio" sounds positively lugubrious, however, and there's a showdown in the time-honored tradition in "Duello nel Fango". Connoisseurs of the western genre will be pleased with the three riding theme variations in "Vamonos Muchachos!", or the title song by Roberto Fia.

I'm a sucker for scores like I LUNGHI GIORNI DELLA VENDETTA, where Armando Trovajoli's music clings to the action on screen like a leech. The ballad-like quality of the title theme and "L'Attesa", the western cross-country feel of "Ennio, Prendi il Fucile" or "La Prateria", the slow-motion version of the main title in "Un Solo Colpo"... it's a joy to listen to, although I expect some nitpickers may feel it's all based on one single main theme, which is in turn voiced by guitar, harmonica or trumpet. There's not a dud track in the whole score.

Does a Morricone fan really need any encouragement in order to buy any of the maestro's records? LA MONACA DI MONZA is an almost mono-thematic score, written for plaintive strings throughout, and obviously translating the feelings of a tortured soul torn between her life in the convent on one side and her hankering for 'real' life outside those walls on the other. The strings become agitated in "Dopo la Notte", before subsiding again to a wordless lament in "Canone per Quattro".

UN BELLISSIMO NOVEMBRE is quite different in texture and mood: first a superb composition



called "Ancora piu Dolcemente" that adds another classic to Ennio Morricone's portfolio; then "La Zia e la Veglia" which begins with a Morricone trademark, very short strokes on the strings; a mood that turns to agony in "Notte Profonda"; and a lovely melody called "Nudu" winds up the score.

-- Luc Van de Ven

THE COTTON CLUB ● ● ● Geffen GHS 24062 (U.S.A.)

When originally announced by Geffen Records the soundtrack to Coppola's THE COTTON CLUB was to be a double album. The appearance of the actual single-disc package left me feeling as disappointed as the lack of box-office and Oscar recognition for this wonderfully entertaining film. John Barry's score for this ebullient musical gangster epic is not one of his most noteworthy, but it is possessed of a colorful superficial gloss that is right in step with those very same qualities that make Coppola's film such a memorable experience.

On this single album we are left with a disc dominated by authentic jazz pieces used in the movie, and only two pieces by Barry. But what jazz! Woefully ignorant of the period, the exclusion of most of Barry's score is almost forgivable for me because the album serves as a wonderful introduction to American jazz of the twenties and thirties. The selections are magnificently re-created by Bob Wilber, who is also heard on the album in the clarinet, alto and soprano sax solos. They are digitally recorded and are marvelous listening experiences. My own favorites are "Creole Love Call", which features the versatile voice of Priscilla Baskerville, and "Ring Dem Bells", where Dave Brown sounds very much like Louis Armstrong. The use of these pieces adds a glamorous and authentic resonance to the film, and they are not just stuck in as, say, the dreadful rock music was in HEAVY METAL. For the most part they are well-employed. For example, the beautiful Lonette McKee does a sultry rendition of "Ill Wind" while we see a montage of rival gangs shooting it out (footage of McKee performing is juxtaposed). "Cotton Club Stomp #1" is used in the end credits, and at one point the image of one of the movie's gangsters spraying machine-gun fire is accompanied by a glitzy blast of brass. "Mood Indigo", which follows it on both record and film, is very mellow and suitably closes out the credits (and an incredibly long list of musical pieces used in the picture). "Daybreak Express Melody" is heard at the close of the film, in a wonderful sequence where we see dancers perform for an applauding audience at the Cotton Club (standing in for movie theatre audiences, they are applauding the story itself and its happy Hollywood ending) while the Cotton Club's owner is at the train station, about to go to jail (but he has some dancers there to see him off, and they dance to the very same music). Though these pieces are certainly available elsewhere, on this album they are beautifully performed and cleanly recorded. Gregory Hines' "Copper Colored Gal" is memorable, and "Minnie the Moocher", sung by Larry Marshall playing Cab Calloway, is given a much more spirited delivery by Marshall than it was by a much older Calloway himself on THE BLUES BROTHERS album.

As for John Barry's music, it too is a

delight. "Dixie Kidnaps Vera" is a statement of the Dixie/Vera love theme. Orchestrated by Al Woodbury, it is as lush and romantic as a slow-dance waltz and relies heavily on sax and piano (which soon take up the theme all by themselves). The piano concludes it by trailing off with a bit of melancholy, as though lamenting that Dixie and Vera may never get together. "The Depression Hits" is a wonderfully showy and sassy piece which accompanies that memorable montage (of spinning headlines and stacks of coins vanishing). Orchestrated by both Barry and Woodbury, it is so well-integrated in mood and instrumentation with the rest of the film that one can easily mistake it for an authentic piece from that actual period. It segues into "Best Beats Sandman", another completely enjoyable piano and sax theme, this one for Gregory Hines' tap-dancing character.

These are among the strongest moments of Barry's score (which I hear runs about forty minutes), but of course one wishes that other cues have been included -- even Barry's fairly uncreative climactic music for the death of gangster Dutch Schultz (intercut with Gregory Hines doing a tap-dance solo). David Geffen has been asked about this slighting of original film music in favor of more commercial fare from movie sound tracks (nearly the same thing happened with the GREMLINS album), and his responses indicate that he is film musically ignorant and concerned solely with making a buck off what will sell. Unfortunately, we must accommodate him if we are to be able to enjoy what meager offerings he will give us.

-- Steven J. Lehti

CARLOS ● ● ● Celine CL 022 (West-Germany)

A German-made western, scored by Ernst Brandner, that never even made it to the cinemas: after a brief TV appearance it went into the archives, where it has been collecting dust ever since. Yet a great deal of money and effort went into this movie, most of it scored before shooting began on location in Israel.

By using a glass harp instrument, Brandner gives his score a new depth, while guitar, trumpet and fluegelhorn solos give it a definite Spanish flavor. The 'Main Title', "'Carlos Rides Back to the Village", "Death of Carlos", and "Carlos Rides back to his Father" are particularly strong compositions in that respect. The only problem is the atmosphere, which remains trouble and melancholy throughout -- I guess Geraldine Chaplin and Anna Karina must have walked through this picture with a sense of doom, anticipating the fate their film was going to have.

-- Luc Van de Ven





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NEW RECORDINGS

A CHECKLIST OF FILM SOUNDTRACKS, RELEASED IN FEBRUARY / APRIL '85

SPAIN

Compiled by Joan Padrol

	Music for the Movies Suite /		
	Appalachian Spring	Copland	Fonogram ARGO ZRG 935
nst	The Official Music of the 1984 Olympic Games	Williams, Conti, etc	CBS S 26048
MX	El Pico Z	Carmona	Hispavox 49 549 164
	Until September	Barry	Vinilo VS 1004
pr	M Squad	Williams, etc	RCA PL 45929
	Un Parell d'Ous (A couple of Eggs)	Vives	PDISA 20534
	Dune	Toto, et al.	Fonogram Polydor 823770 1
pr	Cuidado con el Mayordoma (Fitzwilly)	Williams	U. A. UAS 5173
	The Cotton Club	Barry, etc.	EPIC Geffen 70260
	Witness	Ja rre	Vinilo VSD 1005
	Starman	Nitzsche	Vinilo VS 1006
	The Shooting Party	Scott	Vinilo VS 1007

ITALY

Compiled by Andrea Busi and Ezio Reali

	Tutti Dentro	Piccioni	G. Music 30714
	Il Ladro di Anime (stage music)	Daniel Bacalov	G. Music 30715
	Paris Texas	Cooder	WB 925270 1
	Bolero	Peter Bernstein	Ridordi SNIR 25103
	Cristoforo Colombo (TV)	Ortolani	Cetra LPX 137
R	Blue Thunder	Rubinstein	Ricordi MCA 4197
R	Psycho II	Goldsmith	Ricordi MCA 4189
R	The Sting II	Schiffrin, etc	Ricordi MCA 4175
	Sonorizzazioni - Disco sample (original soundtrack themes by	Morricone, De Angelis,	Cinevox ES 1200
	La vaghino, etc)		
	Sonorizzazioni - Panoramici (original soundtrack themes by	Morricone, Gaslini,	Cinevox ES 1201
	Bongusto, etc)		
	Sonorizzazioni - Comici e Grotieschi (original soundtrack themes by	Rustichelli,	Cinevox ES 1202
	Ferrio, etc)		
	Sonorizzazioni - Ecologia (original soundtrack themes by	Piccioni, Savina, Bixio, etc)	Cinevox ES 1203
45	Tutti Dentro	Piccioni	G. Music GM 30013
45	Ca sablanca Ca sablanca	Nuti	Triple Time Music ZBT 7412
45	Una Donna alla Specchio	Paoli	Five FM 13065
	Quo Vadis (TV)	Piccioni	G. Music GM 30716
45	Domani mi Sposo	Mariano	GG 43
45	C'era una Volta in America	Morricone, arranged by	Nini Rosso
			Sprint SPAI 5598
	Blues Napoletano	Amoruso	EMI 2403261
	Birdy	Gabriel	Virgin CAS 1167
45	Sole Nudo	Tempera, Tapajos	Cinevox MDF 141
	The Falcon and the Snowman	Metheny, Mays	EMI 2403051
	Cal	Knopfler	Mercury 822769

WEST GERMANY

Compiled by Manfred Froschmayer

CD	Das Boot	Doldinger	WEA 240 581 2
CD	Das Letzte Einhorn (Last Unicorn)	Jimmy Webb	Ariola 610388 2
CD	Robin von Sherwood	Clannad	RCA PD 70188
CD	Der Wüstenplanet (Dune)	Toto, et. al.	Polydor 8237 702
	Grenzenloses Himmelblau (TV)	Last	Polygram 8257501
CD	Grenzenloses Himmelblau (TV)	Last	Polygram 8257502
	Schöne Ferien	Böttcher	Telefunken 6 26109
	Die Lady und der Falke (Ladyhawke)	Powell	WEA 781 248 1
	West Side Story (first complete recording on 2 LPs, with Kiri te Kanawa & Jose Carreras)	Leonard Bernstein	DGG 4152 531
CD	West Side Story (as above, 2 compact discs)	L. Bernstein	DGG 4152 532
	Oberst Redl (mostly classical music, arranged by Tamassy)		Milan 022 CH

UNITED KINGDOM

Compiled by John Wright

	Hill Street Blues (TV)	Post	Indiana HSBP 2222
	Dance with a Stranger (includes dialogue)	Hartley	Compact Org. PACT 7
	In Search of the Trojan War (TV)	Terry Oldfield	BBC REB 553
	Doctor Who, the Music vol. II (TV)	Clarke, Gibbs, Howell, Limb	BBC REH 552
	Phar Lap	Rowland	EMI EJ 2403191
	The Never-Ending Story	Doldinger, Moroder	EMI NES 1
	The Last Place on Earth (TV)	Trevor Jones	Island Visual ISTA 8
	A Passage to India	Jarre	EMI EJ 2403021
R	Beat Girl	Ba rry	Big Beat WIK 31
	Birdy	Gabriel	Virgin CAS 1167

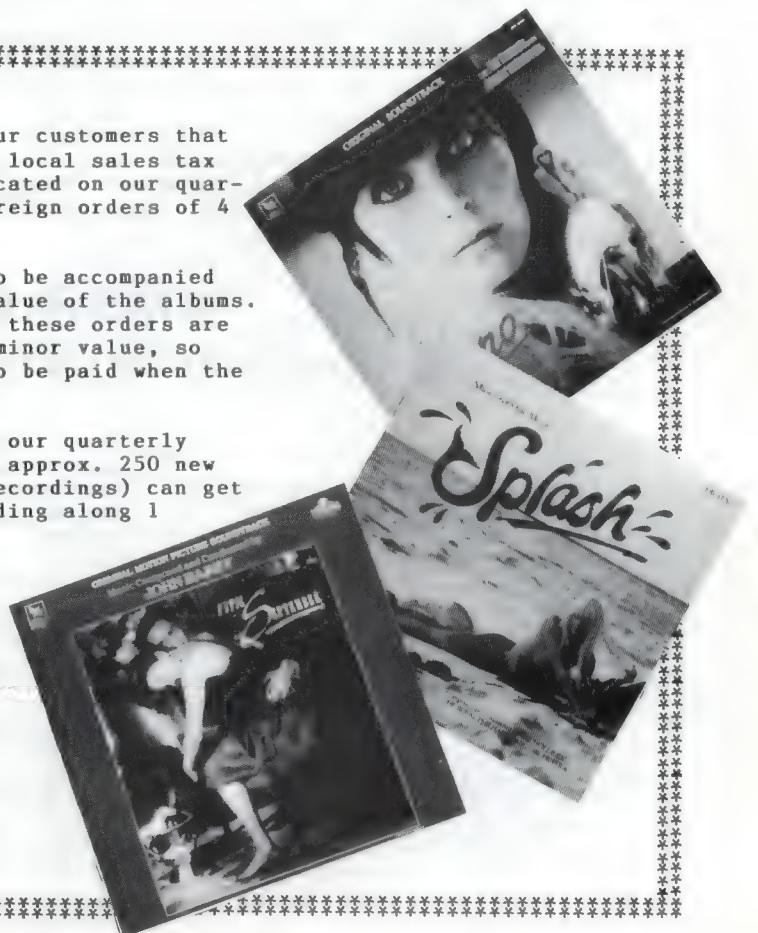
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	Not quite Jerusalem	Rondo Veneziano, Reverberi, Giordano	Fanfare/Baby RON 4
	The Falcon and the Snowman	Metheny, Mays	EMI EJ 2403051
MX	Wetherby	Bicât	That's Entert. 45 RPM TER12010
pr	Mysterious Island (complete score)	Herrmann	Cloud Nine CN 4002

FRANCE & BELGIUM

Compiled by Jean-Pierre Pecqueriaux

	S.O.S. Fantômes (Ghostbusters)	Bernstein, vocals	Arista 206 497
	Sheena, la Reine de la Jungle	Hartley	RCA SPI Milan AG A MIL CH017
	Palace	Legrand	Carrère 66 233
	Tranches de Vie	Petit	Carrère 66 223
	Le Téléphone Sonne toujours Deux Fois	/Yared	Ariola 206 082
45	Le Téléphone Sonne toujours 2 Fois	Yared	Ariola 106 738
	Razorback	Davies	RCA Milan A 265
45	Le Tour du Monde en 80 Jours (TV)	De Angelis	Carrère RAG Narcisse X4 13564
45	L'Amour en Héritage (Mistral's Daughter) (TV)		
		Cosma	Carrère 13 655
45	Paroles et Musique	Legrand	WEA 249 155 7
45	Train d'Enfer	Legrand	Disques Trema 410296
	Glamour	Ferreri, Robinson, Ericksen, Bolden, Meyer, etc	WEA 240549 1
R	Le Pont de la Rivière Kwaf (The Bridge over the River Kwaf)	Alford, Arnold	CBS A 6010
	Au Nom de Tous les Miens (different cover, contains the TV score with 7 previously unrecorded themes on one side of the LP)	Jarre	WEA Gen. Music 803 073
	La Déchirure (The Killing Fields)	Oldfield	Virgin 70301
	Les Na nas	Valéry	WEA Franceval 743004
	Les Spécialistes (fold-out cover)	Demarsan	Carrère 66 238
	L'Amour Braqué	Syrewicz	Carrère 66 239
	2010	Shire	CBS A&M AMA 5038
	The Falcon and the Snowman	Metheny, Mays	Pathé Marconi EMI 2403051
	Partir Revenir (2 LPs)	Rachmaninoff, Legrand	/WEA 240644 1
	Hors-la-loi (fold-out cover)	Sarde	Carrère 66 246
	Voyage à Cythère	Karaindrou	Mélodie Saravah DKB 1111
	Le Déclic	M. Munz, Le Coeur	Carrère 66 241
45	Le Déclic	M. Munz	Carrère 13 719
	Subway	Serra	RCA Gaumont G.M. 339702
45	Subway	Serra	RCA Gaumont G.M. 459702
	La Route des Indes (Passage to India)	Jarre	Pathé Marconi EMI 2403021
45	Un Printemps sous la Neige (The Bad Boy)	Bolling	WEA Apache 249064 7

AMERICA

Compiled by David P. James

	Witness	Jarre	Varese STV 81237
	Runaway	Goldsmith	Varese STV 81234
	A Nightmare on Elm Street	Charles Bernstein	Varese STV 81236
	The Falcon and the Snowman	Metheny, Mays	EMI America SV 17150
	Paris, Texas	Cooder	War. 25270 LF
	The Shooting Party	Scott	Varese STV 81235
	El Norte	var., performed by Los Folkloristas	
nst	Jazz à la Française	Bolling	Antilles IVA 4
nst	Big Band	Bolling	CBS FM 39244
	Music for Shakespearean Films: Richard III (Overture & suite), Hamlet (funeral march & suite), Henry V (suite)	Walton	CBS FM 39245
	Clannad: Legend (music from the TV series "Robin of Sherwood")		Angel DS 38088
		Clannad	RCA AFL1 5084
	The Brother from another Planet	Daring	Daring DR 1007
	The Velveteen Rabbit (piano music composed and performed by George Winston; narrated by Meryl Streep)		Dancing Cat DC 3007
	"Mark Isham: Film Music": Mrs. Soffel / The Times of Harvey Milk/		
	Never Cry Wolf		Windham Hill WH 1041

Hundra	Morricone	Macola MRC 0903
Birdy	P. Gabriel	Geffen GHS 24070
Ladyhawke	Powell	Atlantic 81248 1 E
Terminator	Fiedel	Enigma 72000 1

"Time Warp" (Kunzel/Cincinnati Pops play Star Trek, Alien, Battlestar Galactica, Star Wars, Superman, 3 classical selections from "2001" and and 7 1/2 minute suite from "The Menagerie" by A. Courage -- the original TV pilot of "Star Trek"

Telarc DG 10106

JAPAN

Compiled by Naoki Yoshijima

The Longest Day	Jarre, Anka	Ca sablancz 25SA 260
Patton	Goldsmith	Ca sablanca 25SA 262
The Last Starfighter	Safan	Victor JVC VIP 28097
The Terminator	Fiedel	Victor JVC VIP 28099
Dune	Toto, et. al.	Polydor 28MM 0416
Dune	Toto, et. al.	Polydor P33P 50011

CD

AUSTRALIA & NEW ZEALAND

Taxi (TV)	James	CBS SBP 237925
The Coolongatta Gold	Conti	Victor SFL 10116
Gremlins	Goldsmith, etc	Geffen GHSP 24044
Strata	Nock	Kiwi SLC 179

SCRAPBOOK

Uncle, Nephew Keep up the Newman Tradition
by Robert Hilburn

When you're talking Lionel Newman, you're talking Hollywood tradition. After starting in the shadow of his late brother, Alfred, one of Hollywood's most acclaimed composers, Lionel went on to become a respected film conductor-composer himself. He won an Oscar for his work on the score of HELLO, DOLLY! and has been associated for nearly 40 years with the music department at Fox, where he is now senior vice-president.

During lunch, Lionel and Randy Newman alternated between warm family good humor and moments when they sounded like any two craftsmen getting together to discuss their work. They spoke about the challenge of film work and the joys of working with studio orchestras. They reminisced about favorite movie scores and lamented the trend toward filling a film with inappropriate music merely to try for a hit sound-track LP. "There's been a lot of producers who say, 'Please, we need a score to save the film', " Lionel said. But you can't save a bad film with a score. I don't know of it ever happening."

In his office at Fox, Lionel Newman recalled being so nervous when his brother Alfred gave him his first chance to conduct that he couldn't even keep the tempo right. "But I found myself doing more and getting picture on my own, " he continued. Though he wrote hit songs and scores (including LOVE ME TENDER, which was Elvis Presley's film debut, and HOW TO MARRY A MILLIONAIRE), he discovered his chief love was conducting. Among the scores he has conducted: THE OMEN, PLANET OF THE APES, CLEOPATRA.

While Newman is thinking ahead to retirement (his Fox contract expires next year), this afternoon he preferred to look back. Asked to cite his favorite film composers, Lionel went through a long list that ranged from brother Alfred and Erich Korngold to such current standouts as John Williams and Jerry Goldsmith. One surprising omission: Bernard Herrmann.

About Herrmann, he said, "I don't think he was a good composer, though I realize I'm in the minority on that. There is such a sameness in his scores, but he was a marvelous orchestrator, who brought a lot of color to his work by using all these oddball instruments to get different sounds".

Los Angeles Times
May 1, 1985

LETTERS

David Kraft, North Hollywood, California:

I found some major omissions in the Scott discography published in the March issue. You should add:

Stranger in the House. US title: 'Cop-Out'. Two cues on US single ABC 45-11033.

Billy Two Hats. Test pressing of a proposed LP (not released because the movie bombed): Mayfair Recording Studio (no number).

That Lucky Touch. Two cues on GB single DJM 405.

Legend of the Ninja (1982). Two cues on a Japanese single (Columbia AH 205).

Nicholas Haysom, Blythwood, England

I have to say I consider photos of composers a waste of space. I have no wish to know what composers look like; they inflict their music on us -- isn't that enough? SCQ/11 had five of its 40 pages given over to full-page photos, when I would have thought a quarter-page adequate in most instances. With the now full-size SCQ this problem has been partly solved, while I certainly approve of the LP-cover shots.

Just read your piece about the Roy Budd album in SCQ/13 and of course you're quite right. Another thing I find exasperating is the inexplicable tendency of record companies to re-issue or rerecord old scores in a 'luxury' format. I would very much like to buy BATTLE OF NERETVA and SISTERS but I'm not prepared to pay £12, especially when compact discs, which are superior to any LP however good, are only £10. Now you say that MYSTERIOUS ISLAND has been released in 'de luxe' form. Old scores may only appeal to collectors, but are there really that many willing to pay these huge sums? It strikes me that most collectors would be glad to see mere decent recordings of countless old scores.

Isn't it strange how the letter "a" seems to cause problems with typewriters? Can nothing be done to save your aberrant "a" from its evil ways? I am constantly being pulled up short by the strange names it creates: Ra toff, Ta miroff, Va rese, La ssiter... I know a typewriter that has a similar affliction: the "a" moves the carriage on 2 spaces rather than one. Is this morphic resonance or merely due to the frequent use of the keys?

Well... Cats, dogs, typewriters and other trained house animals all have their idiosyncrasies. I have an electronic typewriter which delights in running two words together and I have an electric typewriter which does just the opposite by cutting a word into two, even if it has only one syllable. It can be very irritating, but at least they don't talk back. Not yet. -- LVDV

G. Roger Hammonds, Athens, Tennessee

Unlisted titles in the Cipriani filmography/

discography include:

I Sette del Gruppo Selvaggio (1971)

Il Magnifico West (1972)

Se t'Incontro t'Ammazzo (1971)

The Student Connection (1975, in Spain)

Le Avventure di Marco Polo (1983, on TV), recorded in Italy (1 band on a single, Kangaroo Team ZBKT 7231)

Giallo N.1 (CAM CML 022) is a non-commercial LP of themes from Italian "Giallo" mystery films which contains 2 Cipriani tracks titled "Misteri del Lago" and "Night Mood". It is not indicated what film they are from. Giallo N.2 (CAM CML 023), similar to the above, contains 2 different Cipriani tracks titled "Ombre Cupe nell'Acqua" and "Accadde una Notte". Again, no film titles are specified.

Additional information:

"Testa t'Ammazzo, Croce..." was reissued in the mid 70's as "Deep West".

"Night Hair Child" was released as "What the Peeper Saw".

"Malocchio" was released as "Evil Eye".

"Piranha Paura" was released as "Piranha 2: The Spawning".

"Incubo sulla Città Contaminata" was released as "City of the Walking Dead".

Unlisted recordings include:

"Bounty Killer/The Ugly Ones" - 1 band on a Japanese LP (Seven Seas GXH 5) and 1 band on a Japanese single (Seven Seas PS 16).

"Un Uomo, un Cavallo, una Pistola" - 2 themes on an Italian single (CAM AMP 25).

"The Last Concert" - 1 band on a Japanese LP (Seven Seas/U.A. K20P 4051-5).

Michael Marx, Berlin, West-Germany

Why don't you add compact discs to your checklists of new releases? I'm sure many of your readers would welcome this information.

Jose Luis Martinez Rodriguez, Alicante, Spain:

"La Polizia Agradece" is the Spanish title of an Italian film made by Steno in 1971. Cipriani's main title theme composed for this film has been re-used in many other movies, e.g. "Porno: Situacion Limite". It has also been used (along with themes by other composers) to track films like "Venus de Fuego".

In your Cipriani filmography you have overlooked "La Casada Divertada", made in Spain in 1981 by Augusto Fenollar.

"Ave Maria" was known as "L'Ave Maria" (aka "L'Artista"), made in 1982 by Nino Grassia.

"Orgasmo Nero" is probably the same as "Vudu Baby" which has been shown here as "Orgasmo Negro" and in the Antilles (which coproduced the picture) as "La Salamandra de la Piel de Luna".



BOOKSHELF

MUSIQUE FANTASTIQUE:

A Survey of Film Music in the Fantastic Cinema
by Randall D. Larson

Scarecrow Press
52 Liberty St., P.O. Box 656, Metuchen, NJ 08840, USA
List price: \$39.50

Back in 1977, Randall Larson began writing a lengthy essay about film music in the fantastic cinema. Before he knew it, the project had grown into booklet format, and by the time his manuscript had been completed it ran to more than 600 pages.

In just 16 chapters, Randall covers the 30's through the 50's; the contributions made by British, Japanese and European composers; scoring for television; the use of electronics; classical music, and what we now recognize as a recent renaissance of interest in film music. There are separate chapters dealing with Rozsa, Herrmann, Goldsmith and Williams. It is a relief to find that Larson writes for the fan rather than for the musicologist, which is hardly always the case in books of this nature. In little more than 360 pages he gives countless examples of how the greats, past and present, have scored hundreds upon hundreds of films -- some good, some outstanding, but always to the best of their ability, giving them that extra dimension. The chapter dealing with television is especially interesting, as all other books on the subject ignore this facet of what is, after all, a scoring assignment like any other -- except that both time and money tend to be more limited than when scoring feature films.

I dived feet-first into the filmography provided between pages 360 and 437. If you are at all interested in composers who have worked for fantastic films, this section alone will be invaluable since each musician's complete output in this genre is listed, including TV scores. There are a few inaccuracies here -- Antoine Duhamel has become a Spanish composer instead of a French one, Daniele Patucchi is supposed to be French but is actually Italian, and Arié Dzierlatka is not actually French but... well... he was born in Belgium to Polish parents and works almost exclusively for Swiss cinema.

The discography section itself is another 140 pages long, as detailed as you'd expect from Randall. The only area where this discography errs is in a sometimes (but very seldom) incomplete listing of 'foreign' pressings: BILLION DOLLAR BRAIN was definitely recorded in Great Britain (United Artists Sulp 1183) as well as Italy (UAS 9024), for instance; THE BEASTMASTER was issued in Japan under the title THE MIRACLEMASTER, (Seven Seas K28P 4111) with a far superior cover; there is a French single with a different picture cover from LE CERVEAU (DOT C006-90174) which contains the vocal only; the British pressing of Bernard Herrmann's OBSESSION (Decca PFS 4381) has a cover superior to the US release; Legrand's complete score to SLAPSTICK OF ANOTHER KIND can be found on the German pressing (Celine CL 0019); LA FLUTE AUX SIX SCHTROUMPFS was first issued in France (Polydor 823126-1) and only later in Canada; one side of the German Celine album (CL 0017) contains 7 tracks from THIEF OF BAGDAD and a complete side (30 minutes, no dialogue!) from JUNGLE BOOK; the French YOR pressing listed is actually a single, not an album -- only the American LP contains the 'complete' score, even if it's an atrocity only redeemed by John Scott's themes.

In the filmography an asterisk denotes those composers who have made a significant contribution to fantastic film music. In the same spirit, Randall Larson's study deserves an asterisk as one of the five major works published on film music so far (the other four being Rozsa's Double Life, Thomas's Music for the Movies, Lacombe's Des Compositeurs pour l'Image and Bazelon's Knowing the Score). * And that is no mean accolade.

Luc Van de Ven



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THE "MUSTS" OF THIS SCHOOL

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* SAFE HANDLINGS *

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